

# MUSICAL NEEDS OF THE YOUNGER GENERATION

By KITTY CHEATHAM.

(Condensed from "The Craftsman," with permission.)

The preparation of our children—future makers of America—is the great work that confronts us to-day. At this vital moment in the world's history—a moment of far greater import than many perhaps realize—we cannot shut our eyes to much of the imperfect training that passes as education. We are beginning a new era, and in the dawn of it we need enlightenment at every point of contact with our children. Before they can be helped they must be understood, and before they can be understood they must be loved. We must, first of all, appreciate that they are intelligent individuals.

There are many progressive thinkers among mothers and teachers who are awakening to the great responsibility that art owes the child, and the many letters of inquiry that come to me are inspiring me with an earnest, unceasing desire to make my own offerings of increasing value and beauty. Artists should cooperate with all who touch child education in this great work of establishing a true democracy. We have limitless opportunities. The familiar musical composition, picture and story are the popular ones. Let us, then, ask ourselves, individually, with what we are making our children familiar!

They are starving for the "bread" of beauty, joy and inspiration, and are fed so often by the "stones" of sensationalism. What are the ideas back of each number on the programmes we offer them to-day? I do not need to go into the ideas in the librettos of many of the well known grand operas that are given at our large opera houses, not only here, but in other important American cities. Many—too many—children hear these operas, which almost without exception express indelicacy, viciousness, cruelty, sensuousness. The only antidote is to perpetuate through artistic effort "whatsoever things are true, whatsoever things are lovely, . . . whatsoever things are of good report," all of which will find response in the child's consciousness and express itself in new and undreamed of forms of beauty and purity.

We cannot begin too early to encourage expression in a child. I have many opportunities for speaking directly on these lines to children in my own recitals, and when I have the privilege of cooperating with our distinguished conductors, Josef Stransky, Leopold Stokowski, Dr. Horatio Parker, David Mannes and others in their symphony concerts for young people I have always endeavored to bring to the attention of young auditors the fact that many of the compositions of our great



KITTY CHEATHAM.  
Photo by Ira L. Hill.

masters, whose works have been heard on these programmes, have been inspired by the simplest little tunes, and also that they themselves have risen, generally, above insurmountable difficulties in their own childhood to give forth later their immortal creations. These facts I like to emphasize with our American children, who, unfortunately, often have too much luxury surrounding them and are not taught self-discipline and gratitude. There is a tendency among them to take things too much as a matter of course, and they are not taught often to appreciate so much that is being done for them. These orchestral programmes also enable me to show what the great masters have written when they were children. I always endeavor to impress young people with their individual responsibilities, and after each concert I receive numerous letters, drawings, little bits of manuscript music, little poems and bits of prose. These are my priceless possessions, and have proven to me that it does not detract from a child's love for—with both words and music of American origin—is greatly felt to-day. The music of all our national songs is of music, as music, to help them along with any illumination that has come to me.

The need for a new national anthem foreign extraction. As I listened to the singing of the New York Community Chorus in Central Park on September 13 I was deeply impressed with the national anthem "Our America," which was sung for the first time by the chorus. The nobility and strength of the music, and the tremendous force of the words, brought to me a strong conviction that the demand for a true national anthem had been met and that our future American flag—of "Love's Unfurled Omnipotence"—would be to us and to all nations a real flag of truce, the white flag, which will lead all men out of the darkness and chaos of hatred and misery into the light and glory of love and immortality.

## The Baby as a Vocal Teacher.

By CAROLINE E. MEHAN, OF THE MEHAN SCHOOL FOR VOICE.

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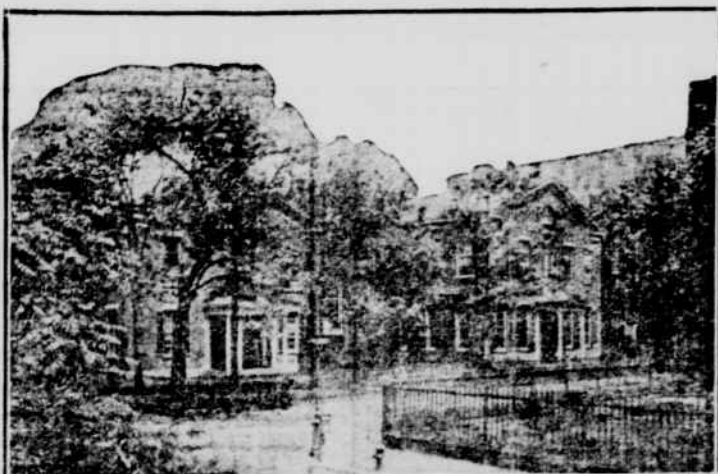
Babies' crying is governed by similar impulses the world over. It is an audible expression of their feelings.

Why is it that our foreign and American leaders and teachers in this, the greatest of arts, do not study more carefully the sounds of nature, such as are made by babies and animals, who express their moods through the basic tone, or that which is along the lines of true expression?

It may not be generally understood that many singers go through their entire career with the correct placing in the soft voice only, so that when they wish to reinforce the tone for power they push it out of its genus in the endeavor to produce loudness instead of feeding the tone and reinforcing the underlying elements.

The most interesting singer is the one who charms by the soulful, natural simplicity of his utterance through intellectual command of moods.

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